

The Musical World.

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VOL. 35.—No. 49.

SATURDAY, DECEMBER 5, 1857.

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MUSICAL DIRECTORY FOR 1858.

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5. List of Music (copyright only) published between the 30th November, 1856, and the 30th November, 1857.

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The first six of the series were noticed some time since. In the numbers before us Herr Gollmick has fully carried out the promise indicated by the others. The melodies selected—culled from the genial *volkslieder* of his country—are all distinguished by a marked individuality of character, which confers a charm of itself, without reference to other good qualities. Herr Gollmick has arranged them with the discrimination of a true musician, adapting to each that kind of harmony and accompaniment most appropriate to the nature of the melody. Besides this, he has varied, ornamented, and otherwise developed them with equal skill and taste. A more attractive set of *morceaux de salon*, flattering to the player without being at all difficult, could not be desired. They must be just as agreeable for masters to teach as for pupils to learn.

- No. 1.—"LE CHANT DU CAPTIF." Nocturne, pour piano;
No. 2.—"INDIA." A Lament, for the pianoforte. Par Albert Lindahl.
No. 3.—"IRELAND." Fantasia on Favourite Irish Airs for the pianoforte;
No. 4.—"SCOTLAND." Fantasia on Favourite Scotch Airs for the pianoforte. By G. A. Osborne.
No. 5.—"L'AVALANCHE." Mazourka de la Salon, pour le pianoforte. Composée par Leo Kerbusch.
No. 6.—"INDIA." The People's Polka, by Ellen L. Glascock.

Nos. 1 and 2 are short slow movements in the unornamented *nocturno* style, well written, but extremely common-place. Why the second should be entitled "India" we cannot imagine. The "Chant du Captif" may pass for a fancy name, invented to give an air of importance to a trifle of no intrinsic value; but "India" is travelling a little too far.

"Ireland" (No. 3) consists of "The Last Rose of Summer" and "The Girl I left behind me," gracefully arranged and varied; "Scotland" (No. 4), of "Ye banks and braes" and "Auld Lang Syne," similarly treated. Both are in Mr. Osborne's usually brilliant style, and will be the more acceptable, since, though showy and effective, they are by no means difficult.

"Avalanche," No. 5, is a somewhat formidable title for a mazurka; but as there is nothing formidable in the mazurka itself, which is pretty and unpretending, we shall not stop to question it.

"India," No. 6, is sparkling and tuneful, but we prefer Miss Glascock's second title, "The People's Polka," to her first, which is somewhat grandiloquently applied to a polka, and for this reason may be rated in company with the "*Lamentevole*," (No. 2), which has been objected to above. Miss Glascock invents lively dance tunes, but she must be more careful about the harmony in which she clothes them. Her treatment of the chord of the 6-4-3 (the most *dependent* of all chords), is much too free and easy.

PROLIFIC COMPOSERS.—Porpora wrote fifty operas. Burney quotes Sacchini as an authority, that Piccini wrote more than three hundred, of which thirteen were composed in seven months, but I do not accept the responsibility of this assertion. Sacchini himself was the author of sixty-eight operas, serious and comic. Hasse wrote so much, that he had forgotten which were his own compositions. Kaiser produced one hundred and sixteen theatrical pieces, besides oratorios and a great quantity of sacred music. The list of Pavesiello's works does not occupy less than four columns of Choron and Fayolle's *Dictionary of Musicians*. The catalogue of Mozart's works fills ten octavo pages of small print in the *Life of Mozart* by Edward Holmes. A Neapolitan assured the biographer of Quantz, that he possessed four hundred pieces of Scarlatti's compositions. The catalogue of Haydn's works includes eight hundred pieces, and (an unheard of thing) among them are a hundred and eighteen symphonies.—*Schäfer's Life of Handel*.

To the Editor of the Musical World.

DEAR MR. EDITOR,—I was lately in a company of fine wits and men of figure in the town, when it chanced that the talk fell upon writers for the public press, of whom, indeed, there were some then present, who were pointed out to me as contributors to journals enjoying the favour of the public in as distinguished a degree as do your own weekly lucubrations. Well, sir, the subject was no sooner started than all fell to arguing very warmly, and the chief point the debate turned on was the influence of public criticism on the taste and opinions of the general public, and the extent to which any undertaking depending on the consenting aid of many might be injured or benefited by the discountenance or favour of the press. Notwithstanding the presence of those persons I have referred to, whom the argument touched so nearly, and the importance of whose part in the affairs of the world was thus being brought into question, the matter was very freely discussed; nay, it seemed as though the presence of the parties in the suit, as it were, gave greater animation to the pleadings, and urged the advocates on each side of the dispute to greater spirit and animation. I was fortunate enough to hear many fine things said, sir, by some of the wits and gentlemen of the town, who took up the discussion and gave a loose to many lively sallies, keen taunts, and sharp rejoinders; for indeed the struggle was bravely maintained, the combatants stalwart and accomplished in arms, and massive blows, slashing cuts, dexterous and deadly thrusts, were given and returned. Not a few who came prancing proudly forward on their hobbies were the next minute seen rolling in the dust, amid shouts of triumph, suddenly undone by a single well-aimed cut. I have likened the scene to a forensic debate, and likewise to an encounter on the field of battle, but indeed the similitude will in neither case hold out to the end, for neither was there any judge to sum up the arguments and pronounce a final decision on the one hand, nor, on the other, was the goddess Victory seen to descend and crown with laurel the standards of either party. The contest ceased without terminating, by the breaking up of the party, this issue being somewhat hastened by the mournful, though at the same time (paradoxical as it may seem) ridiculous impression made on the company by the harangue with which a personage present broke in upon the discussion. This display of eloquence could only be likened to a boy's squib, for, after fizzing a few seconds with feeble vivacity in a jet of direct and uniform self-glorification, it terminated with ludicrous suddenness by a tame explosion in the hands of the artificer, leaving no more disagreeable result than a confusing smoke and a very foul odour. I was informed that this personage was a celebrated and very successful purveyor of amusement for the public, and that he owed his success entirely to his own distinguished abilities; this latter piece of knowledge, indeed, I had from his own lips. He had himself been a writer for the public press—as, indeed, sir, who in these inky days has not—before his present management of a place of public entertainment, which did not prevent—some might think it helped, his taking a very scurvy view of his former vocation, for he declared that all public organs of opinion were impotent, and not to be regarded by men of sense and spirit; that the public wanted neither guide nor instructor to enable it to discover true genius, which announced itself plainly to the blindest, and could be appreciated by the meanest capacity; that having thus the certain means of gaining the attention and applause of a discerning public, true genius might array itself in proud indifference to the printed opinion of a few self-erected judges; that the same Mammon he so proudly served would in the end enforce their obedience; and that, for his part, he begged to announce that he had performed exactly the counterpart of the Great Alexander's hyperbolic exploit, and had enchained applaudive criticism to the wheels of his travelling van: in conclusion, give him the public, he exclaimed (we had seen he knew how to secure it), and the press might sink bodily into Pandemonium. You may well imagine, sir, after I had told you there were many wits, gentlemen, and distinguished critics present, how rapidly such an assemblage would dissolve after this Jove-like utterance and disposal of the question. As I wended my way homeward with the companion to whom I was indebted for my

introduction into such famous company, I ventured to make one or two observations, prompted by the discussion I had just heard, and which being considered apt by my friend I will venture to repeat to yourself, although my letter has no such merely selfish and presumptuous end, but solely proposes to draw from you, sir, what as I have stated was wanting on the occasion related,—a satisfactory adjustment or determination of a question which I do not think I overrate when I consider it of the highest importance, and of which, sir, your experience and the acknowledged candour of your views, cannot but make you a very authoritative arbitre.

Before I enter upon the few remarks with which I am bold to trouble you, I must inform you that I am now considerably advanced in years; for my span of life touches four and arches over two generations. This will both plead for my presumption in advancing my opinions, and any feebleness or inapplicability they may be taxed with. I do not remember Dr. Johnson; but I have lived in a time when the echo of his thunder still rumbled in the air, and the memory of his example rendered a critic, though never much beloved, still a figure invested with nobility and awe, and enforcing unmitigated respect. As in the days of old Rome, when the standard of public virtue was kept up with such a competition of severity and devoted sacrifice, it may be that a state of things a little less ideal in their perfection would have been amply compensated by a great deal less cruelty and human suffering. It may be the air was a little too bracing, when it was found necessary to kill a Keats in order to develop the nervous vigour of a Byron; but at any rate the survivors benefited, and the keenness of the public appetite rewarded alike the purveyors of its substantial fare, and the officers who enforced just weight and wholesome quality. In these days, sir, it has come about that no principle of judgment whatever is exercised in what is called public criticism, which has ceased to deserve its name. Whether the laxity first induced the existence of a larger number dependent on the trade of literature, or the latter the former, I should be embarrassed very positively to state. From the little I have observed as to how matters stand, I should be induced to believe that both occurred simultaneously, and reacted one on the other. The critic became author, and the author critic in the competition for a livelihood, and each in turn needing and fearing the other, a general compromise resulted, ending in a surrender of all true principles of taste, and public reviewers, after passing through a reign of casuistry and paradox, have ended in the present system of absolute violence to the plainest truth. When this is the case, such views of the mutual relation of the public and the press, as I have described, coming from the mouth of one whose business requires and whose natural sagacity leads him to a correct apprehension of facts as they really are, must not surprise us, however they may offend, nor should we be very angry to see principles ignored which all of us have done so little to uphold.

What wonder when the thews and sinews of true criticism are withdrawn, leaving only the outward garb, the marauding sparrow should with quick wit discover the scarecrow, and pass with rapid transition from fear to insult!

You, sir, have never unblushingly flirited indiscriminately with every candidate for fame or public approbation, and, therefore, have not deserved the fate of Don Juan in the opera, to which such courses will inevitably condemn those who are base enough to practice them. From the eminence of your spotlessness, then, I may fairly expect a candid discussion of the question as it stands between the press, the public, and those who profess to please the one and d—n the other.

I am, dear Mr. Editor, your very humble servant,
OLD TRUEPENNY.

BRIGHTON.—(From a correspondent.)—M. De Paris's Concert, which had been postponed in consequence of the Piccolomini "troop" having "sacked the town" a day or two before his intended performance, came off at Newburgh House, on Tuesday last. M. De Paris was assisted by Mdlle. Onorati, Miss Stabbach, Herr Deck, Mr. Tennant, Signor Regondi, and M. Pague. Signor Bianchi's Concert was given on Friday evening last week, when he was assisted by Miss Dolby, Miss Stabbach, and Signor Lorenzo.

THE FIRST GESELLSCHAFTS-CONCERT IN COLOGNE,

IN THE PRINCIPAL ROOM OF THE "GÜRZENICH," 17TH NOV., 1857.*

WE will commence this notice by giving our readers a short description of the room just built in the Gürzenich establishment, where, from the present time, the Gesellschafts-Concerts, musical festivals, &c., will take place; this new building forms a prominent object in the history of musical matters in Cologne, and, therefore, this account of it is entitled to a place in our paper, as constituting the historical archives of music on the Lower Rhine.

The building has two principal entrances, one on its western side (in the Quattermarkt), and another, and larger one, on its east side in the Martin-Strasse).

The visitor arrives, through spacious vestibules, with a cross-vaulted roof, into the magnificent staircase-well, in which two two-armed stone staircases, with richly ornamented stone balustrades, lead to the upper landing. On the top pillars of the balustrade, which also are of stone, are placed rich bronze candelabra, which, in the evening, afford a brilliant light. In the day, the well is illuminated from above. The seven vaults stretching across the place, at a very considerable height, have the same number of circular openings, filled in with stained glass of various patterns, through which the daylight finds a passage. This system of lighting the place possesses a peculiar charm. The flooring of the landing is composed of coloured flags, which artistically dovetailed into one another, resemble a rich carpet pattern. At both ends of the staircase-well, the flags exhibit the arms of the city, and, also, in the middle of the well, that is to say in the centre of the building itself, immediately before the middle principal door, which leads into the grand hall, the national arms—the Black Eagle—of magnificent proportions, surrounded by the arms of the various provinces.

Three large, pointed folding doors, of walnut-tree wood, richly decorated, filled in with glass, ornamented with mosaic patterns, lead out of the staircase-well, and two others out of the side rooms into the grand festival-hall.

The view now unfolded to the visitor is truly magnificent; displayed before him is a hall of extraordinary dimensions (being 169 feet in length, and 71 feet broad, while the height of the middle nave is 46 feet, Rhenish measure), in all the beauty of wood-architecture.

Two-and-twenty slender octagon pillars, connected with each other by pointed arches, richly and elegantly ornamented, surround the middle part of the building, and form a spacious walk between themselves and the outer walls. The ceiling, which rests on the pillars, rises to a considerable height above the middle space, and, following slantingly the line of the roof, is a fine specimen of wood-work; over the side promenade it forms a beam-roofing, no less richly picked-out, and constitutes, at the same time, the floor of the galleries. The latter, which are of a modest height at the two sides, gain in importance at the two ends of the edifice.

The flooring is of oak, divided into large compartments, and surrounded by friezes of mahogany. Along the walls are seats, resembling the choir stalls of the Middle Ages. They are formed of oak, richly carved, and raised upon several broad steps. Over them the wall is covered with high oak paneling.

The windows in the walls, as well as those in the roof, are simple, being filled in with white glass, ornamented with delicate mosaic patterns, and having a coloured and ornamented border. In the lighter portions are seen the coats of arms belonging to the time when the building was first erected, namely, the arms of the empire, surrounded by those of the city, to which are added, in allusion to the more recent edifice, the arms of the Duchies of Cleve, Jülich, Berg, and Mark, and, on the other hand, those of the guilds.

Both the old chimney-pieces are admirably restored.

From the ceiling are suspended eight large gilt chandeliers, each with sixty burners. Attached to the pillars there are, moreover, forty-eight branches, each with six burners, making

* Translated from the *Niederrheinische Musik-Zeitung*.

a grand total of 768 burners, amply sufficient to illuminate the place.

Everywhere the spectator beholds solid magnificence, and the intention of carrying out the building in strict accordance with the style and spirit of the time selected has been crowned with perfect success.

The stage for the orchestra rises, from two feet nine inches above the floor, by means of eleven steps, each three feet broad and nine inches high, to a height of ten feet three inches. It is forty-six feet broad, and forty-two feet deep. Behind it there is room enough for an organ, which, on this side, will form a worthy finish to the whole.

In the hall itself there are 1027 numbered places, while the galleries and two large boxes, above and over the orchestra, contain 400 people. On the orchestra stage there were, at the first concert, on the 17th November, nearly 400 persons in the chorus (sixty-four sopranos, etc.) and band. Altogether there were more than 1800 human beings in the hall. Every part was full, and yet everyone was comfortable, since the places are all arranged with a luxurious disregard of space.

The concert opened with Beethoven's Fifth Symphony, which was well played, especially the last movement, which was admirably executed. The most gratifying fact for the moment, however, was the proof afforded that the construction of the hall was most successful in an acoustic point of view, as well as in every other. Fears on this head had been occasioned principally by the erection of the galleries, which were not included in the original plan of the architect, Herr Zwirner, architect of the cathedral, but were afterwards added by the building-board, to obviate the want of room for spectators. How great this want has been shown by the long list of subscribers, who have taken every place. Even at the rehearsal, it was evident the gallery offered no obstruction to the sound, which, when the hall was empty, was followed by too strong an echo. When, however, the hall was filled, the echo disappeared, and the effect was all that could be desired, both in the beautiful, full tone of the orchestra and chorus combined, as well as in every single instrumental and vocal solo. This was most brilliantly proved, to the delight of all present, at the conclusion of the first part of the concert, in the splendid execution of Weber's overture to *Oberon*, which produced a perfect outburst of enthusiasm among the audience, and in the choruses of the *Erste Walpurgisnacht*, by Göthe and Mendelssohn, which constituted the second part.

After the symphony, a young lady, Madlle. Malwina Sobolewski, made her first appearance as a vocalist. She is a daughter of the well-known composer and conductor, now in Bremen, whom, by the progress she has made under him, we now find to be an excellent teacher of singing as well.* Madlle. Sobolewski's voice is a mezzo-soprano, in which the chest notes and the alt register are the fullest and most agreeable, while *s, f, &c.*, although likewise rich, sound somewhat shrill and even rough, when she employs her voice to its full extent, but not when she employs the mezzo voice. The young lady, must, therefore be especially careful not to force these notes. Her method is, in every respect, admirable, and her skill in *bravura* and shakes considerable. The last, however, are not always equal, and still need finish. She sang very beautifully Martini's 86th Psalm, which Hiller had scored on purpose: we were less contented with the aria of Achah, from Handel's *Joshua*, especially as she sang the English text. The principle of singing the text to which music was originally set has its limits; English is the most unmusical of all languages,† and only necessity, that is to say, an English audience, can justify its being employed in a concert, especially in the case of the air in question, where there is not the slightest approach to declamatory expression. The fair artist was loudly applauded and recalled.

Between these two songs of the old school, Herr Concertmeister Grünwald performed a new composition by F. Hiller: a

* Herr Sobolewski wrote the *Reactionary Letters*, a translation of which appeared in the *Musical World*.—Ed.

† This would be cool even from a Frenchman; from a German it is inexplicable.—Ed.

concerto for the violin. He exhibited in it great progress as regards tone, execution, and expression, and was honoured with loud applause and a call. The composition is rather a *fantasia* for the orchestra, with an *obligato* violin accompaniment—which, by the way, is a very difficult one—than a violin concerto; the finest portion is the *adagio*, only this, as well as the entire concerto, is too long. The first and last movement—both written with spirit—are not free from the fault of lengthiness, and curtailment would materially increase their effect.

The execution of the *Walpurgisnacht* was very fine. The commencement of the female chorus, after the first summons of the tenor, immediately produced, by its wonderful sound, which exhibited the freshness of the voices in all their brilliancy, a most astounding impression, rising to lofty magnificence in the full chorus, especially in the last pieces. The effect produced by the solo-singers, too (Madlle. Pels-Leusten, alto; Herr Gobbeles, tenor; and Herr Schiffer, barytone), was greatly heightened by the excellent acoustic qualities of the hall.

C. M. VON WEBER'S EURYANTHE.*

In the year 1821 Weber made the acquaintance of the young author, Ludwig Rellstab. Circumstances frustrated Weber's plan of setting a *libretto* of his to music. The fact is that Weber received a commission to write an opera for the Imperial Theatre at Vienna. No time was to be lost; he did not know that Rellstab was still in Bohemia, and, wishing to have the author of the new text near him, applied to Helmina von Chezy, in Dresden itself. We learn, however, from Döring's *Biography*, that Rellstab had something to do with the suggestions made by the composer to the authoress as to various alterations. But how far he influenced the final shape of the *libretto* remains a matter of doubt.

The following letter, from Weber to the authoress, contains a remarkable excuse for the many asperities in the form of the text:—

"We must not have many characters; we can only introduce five *dramatis personæ*, for *Euryanthe* must be brought out at every theatre. There are many theatres where the greatest difficulty in the world is experienced to muster a soprano, a second soprano, a bass, a tenor, and a baryton. We must so manage the pageant, that it may be introduced in full, or also omitted. In smaller theatres spectacle is rejected.

"Find another name. I cannot set *Gerhard* to music. Only let it be a really musical one, ending, if possible, in *a*." (Helmina von Chezy proposed the name of Adolar, which greatly pleased him). "*Euryanthe*, also, is a very musical name, but, now and then, somewhat long for composition. It is in the old text: *Eiriant*; we can use the shorter one when occasion requires. And now, with regard to the poem: do not cut your verses after the usual operative slipshod nonsense; exert all your fancy, all your artistic skill, and do not spare me. *Heap up difficulty on difficulty, think of masses of syllables enough to make a man despair*. This will fire me, will raise me as though on wings. *Euryanthe* must be something quite new, something standing elevated, quite alone. There are verses so completely music, that music is wrecked on them. 'Ioh bau' auf Gott und meine *Euryanthe*!† This shall, like a vivifying breath, pervade the whole composition, and be heard even in the overture."

There were moments, however, when he felt apprehensive for the fate of the new opera. He appeared more confounded than delighted at the accounts transmitted him of the continually increasing success of *Der Freischütz*. He wrote:

"To excel all this is now my task, and that is terrible." "Oh! the pangs!" he exclaimed on another occasion, "the pangs! No one imagines how the vital power is devoured by them! No one appreciates what we undergo!"

How irritable Weber was, when in such a state of mind, Helmina von Chezy subsequently described as follows:—

"I did not at first understand that Weber intended, in his music, to treat *Euryanthe* in a perfectly ideal manner, and that she was to float high above *Der Freischütz*, in a light, resplendent atmosphere. I wanted to fashion her according to the popular taste, and reminded

* Translated from the *Niederrheinische Musik-Zeitung*.

† "I build on God and on my *Euryanthe*!"

him that it was precisely on account of its popular character that *Der Freischütz* was so attractive. Weber understood me to say that he could not raise himself to the point he wished, and must remain in his old sphere. He was greatly disconcerted, and left in the most excited state. I immediately wrote to him, and must have convinced him, for I received a few lines full of kindness and consolation."

On New Year's Eve, Helmina von Chezy had completed the first version of *Euryanthe*. Weber offered to write it out himself. "I must," he observed, "be able to take in a very great deal at one glance. I will write out the whole poem on one sheet of paper." The authoress anticipated him, however, and handed him an elegant copy, which he took with him to Vienna, where he had to conduct *Der Freischütz*, and to send the manuscript of *Euryanthe* to the censor. *Der Freischütz* was received with tumultuous applause, and performed five times to crowded houses. Weber's letters from Vienna were written in the best possible spirits. "On the evening," Mad. von Chezy informs us, "that Weber returned to Dresden, I had paid a visit to his wife, for the purpose of inquiring after him. We heard a carriage stop, and we both hurried down stairs to meet the new-comer. He had just got out. Weber's wife, sobbing loudly, hung round his neck as well as she could, considering all the garlands, ribbons, and bouquets he held in both arms. He gave them to us, and fetched the others, of which he bade us take the greatest care, out of the carriage. He had returned in good health and excellent spirits. The libretto had passed the censorship. After hearing all that Weber related about Vienna, I observed that I should like to go there some day! 'You would die of vexation!' exclaimed Weber, quickly. 'The censorship is ominous! Believe me that if you were there, and wanted to insert in the newspapers the fact of your desiring to buy three turkeys, the censorship would strike out two, with the observation: 'What does the woman want with three turkeys in her small household!'"

In the coach, on his way to Vienna, Weber composed a great deal of *Euryanthe*. While so employed, he was clearly struck with the necessity of re-modelling the opera. In a conversation with the authoress, who had given the work a conciliatory and altogether joyous conclusion, Weber returned to a former notion of his, according to which it was necessary for Lysiart and Eglantine to perish. His wishes as to the re-modelling of the opera were contained in a kind of *scenarium*, which he forwarded, in a letter, to the authoress, on the 9th April, 1822.

"Here follow," he writes, "in conformity with your desire, my bits of ideas. The appearance of Lysiart and Eglantine drives away the country people. Adolar remains. Trio: a violent dispute. Various acts of rudeness. Adolar as a contrasting, dull counterpart. Lysiart's scorn irritates Eglantine, so that she wants to betray everything and be ruined with him. Lysiart, impudently resolved, draws his dagger against her; she cries for help, flees, Adolar springs forward, but the deed is done. The combat between Adolar and Lysiart is prevented by the people who rush up. The dying Eglantine briefly acknowledges what she has done, testifying more to Euryanthe's innocence than guilt. At her last words the king, with his suite, enters, Adolar goes to meet him: 'Innocent is my beloved,' etc., etc. The king sends Lysiart to death. Chorus: 'Hail to the king,' etc. Adolar rushes to him, while the chorus is equally full of joy. The king stands there, serious and determined, suddenly interrupting them with a 'Halt!' 'Let the sounds of joy be hushed, govern thy grief like a man,' etc. Euryanthe is no more. Cry of horror. Deep silence. Funeral music in the distance. Euryanthe on a bier, decked out with roses. Adolar at her feet. Soft chorus in a few words. Everyone bowed down over her. Emma's ghost, unseen by all, floats away over Euryanthe. Euryanthe opens her eyes, etc., etc., and the matter is happily concluded. Would that I could say the same after the first performance!"

(To be continued.)

LEEDS.—The ninth of the "People's Concerts" for the present season took place, under the conductorship of Mr. Spark, on Saturday evening.

THE ITALIANS IN HAMBURGH.

(From a Correspondent.)

THE Piccolomini and Giuglini troupe, as you already know, have been giving concerts and operatic performances in Hamburg. The success of the Italians at our theatre was decided. Here all classes of the community congregated, and here the company from Her Majesty's Theatre achieved one of the greatest "hits" in my recollection.

I attended the performance of *Il Trovatore* last night, and on the whole was greatly pleased. Mdlle. Piccolomini essayed the character of Leonora for the first time, and in many respects surpassed expectation. I need not inform you how original this young lady's notions are in all she undertakes, and you may readily surmise that she found many new effects, and that her performance differed materially from her predecessors. The first movement of the cavatina, "Tacea la notte," was most expressively sung, and accompanied by that earnest truthfulness of gesture for which Mdlle. Piccolomini's acting is always remarkable. The *cabaletta* is somewhat too florid for her style, and consequently not quite so effective as the slow movement. The audience, however, appeared thoroughly gratified, and Mdlle. Piccolomini was recalled at the end. The trio for the Count, Manrico, and Leonora, did not create a profound impression, and the first act terminated somewhat coldly.

In the second act Mdlle. Piccolomini produced new effects in the *finale*, which took the audience by surprise, and the curtain fell amid applause from all parts of the house, and a general recall for the artists.

In the third act Signor Giuglini created a furor in the declamatory "Di quella pira," which he gave with immense power. The house "rose at him," encored him tumultuously, and recalled him three times. He also delighted everybody with the beauty of his voice and his expressive singing in the air, "Ah! ben mio!" The act terminated in a genuine triumph; and I have rarely seen a more excited audience out of Italy.

The fourth act was Mdlle. Piccolomini's great achievement. Here she surpassed herself in the estimation of all who had previously seen and heard her. The duet with the Count was a great success, and her repetition of the words "Vivra, vivra" enraptured the house. Even with the last scenes of the *Traviata* and the *Martiri* fresh in the memory, you could have formed no previous notion of this display. She was recalled at the end once, twice, thrice—indeed I forget how many times. The "Miserere" and the subsequent duet with Giuglini were equally happy, and the death scene was worthy of any actress I have seen. The sensation at the end was prodigious.

One feature in the demonstration was altogether strange to an English theatre. Several times during the evening, when the favorites were recalled, a flourish of trumpets proceeded from the orchestra and added greatly to the excitement of the scene. I do not think I exaggerate when I state that Mdlle. Piccolomini and Signor Giuglini were summoned forward *thirty times!*

MR. JOHN THOMAS, the well-known harpist, has been elected a member of the Philharmonic Society.

DR. MARK and his young pupils have been playing at New-castle-upon-Tyne, during the week. Next week they proceed to Shields and Darlington.

KIDDERMINSTER.—The Choral Society, which numbers now more than eighty members, gave, on Monday the 23rd ult., in the Music-Hall, a selection from Haydn's *Seasons* and Handel's *Messiah*. The principal vocalists were Miss Fanny Neale, Masters Farmer and Durand, Messrs. Kent, Hodgkiss, Rogers, Penny, and Tuck. Mr. Fitzgerald was conductor.

LIVERPOOL.—The People's Concerts at St. George's Hall goes on successfully. They have been attended by crowded audiences, and the entertainment provided being of a higher character than we expect to find in "cheap concerts," has given universal satisfaction. In point of fact, we have had not only "cheap" music, but good music. The Orpheus Glee Union, Mr. Best (grand organ), Mr. Theodore Distin (horn), and Miss Barwick (vocalist), have recently appeared, so that we have had lately a more than usually attractive bill of fare.—*Liverpool Mail*.

MR. CHARLES SALAMAN'S LECTURE.

A WELL-WRITTEN and highly interesting lecture on Handel and some of his contemporaries was delivered on Monday evening at the Marylebone Literary Institution, by Mr. Charles Salaman. The lecture embraced some of the most interesting particulars of the life of the great composer, and touched lightly on the merits of a number of musicians who enjoyed more or less celebrity at the same period. To the majority of the audience the names of Lampe, Galuppi, and Bononcini were myths, but for that very reason, if for no other, Mr. Salaman was justified in making known composers who once usurped no small share of the popular favour. Galuppi wrote no less than seventy operas, not one of which has descended to our times. Lampe made himself famous by his burlesque opera, *The Dragon of Wantley*, which contains some really charming airs, but is entirely forgotten.

The illustrations were selected with much judgment, and, as the programme will show, contained some pieces unknown to all except the musical antiquary:—

PART I.

Coranto, Bourrée, Rigadon—Pianoforte, (Almira), produced in 1703, Handel, born 1685, died 1759.
 Canonetta—"Tu lo sai quanto t'amai," Alessandro Scarlatti, born 1650, died 1725.
 Aria—"Love leads to battle" (Camilla), 1706, M. A. Bononcini.
 Recitative and Aria—"Lascia che io pianga" (Rinaldo), 1711, Handel.
 Aria—"Per la gloria" (Griselda), 1722, Giovanni Bononcini.
 Overture—Pianoforte (Ottone), 1723, Handel.
 Aria—"Dove sei amato bene" (Rodelinda), 1725, Handel.
 Aria—"Tutta rea la vita umana" (Scipione), 1726, Handel.
 Aria—"Dirti ben mio vorrei" (introduced in the Pasticcio, "Alessandro in Persia"), 1741, Leonardo Leo, born 1695, died 1745.
 Duetto Buffo—"Lo Conosco" (La Serva Padrona), about 1733, Pergolesi, born 1704, died 1737.
 Air with variations in D minor—(Third "Suites de Pieces"), 1720, Handel.

PART II.

Bacchanalian—"Zeno, Plato, Aristotle" (burlesque opera, "The Dragon of Wantley"), 1737, Lampe.
 Allegro in E minor—Pianoforte, Domenico Scarlatti, born 1686, died 1760.
 Aria—"Lascia Amor" (Orlando), 1733, Handel.
 Air—"Would you taste the noontide air" (Comus), 1738, Dr. Arne, born 1710, died 1778.
 Bacchanalian Song—"Now Phœbus sinketh in the west" (Comus), 1738, Dr. Arne.
 Aria—"In lascia si cara amante" (Enrico), 1743, Galuppi, born 1703, died 1785.
 Duetto—"Caro, Bella" (Julius Cæsar), 1726, Handel.

Mr. Salaman, in the course of his research, has discovered the original of the lovely air—so great a favorite at our concerts—"Lascia che io pianga," in a saraband in *Almira*, an opera written eight years previously, the first, we believe, which Handel produced in public. But Handel entertained no scruples about repeating himself. The air from Galuppi's *Enrico* is extremely expressive and melodious, and led us to regret that the author of seventy operas should be consigned to oblivion. The air by Leonardo Leo is not unknown, and is an admirable specimen of a love song of the olden time. The pieces which created the most effect were the air just mentioned, Galuppi's air, the buffo duet of Pergolesi, the song from *Comus*, and the bacchanalian from the *Dragon of Wantley*, the last a fine bold old melody.

The vocal music was entrusted to Miss Harriet Rothschild and Mr. Theodore Distin; and Mr. Charles Salaman performed the instrumental illustrations on the pianoforte, with the exception of the air and variations from the "Third Suite des Pieces," which he executed on an extremely old and withered harpsichord, which, contrasted with the grand pianoforte, gave forth an odd and weird sound. Mr. Salaman was loudly applauded in all his performances. Miss Harriet Rothschild, a pupil, we believe, of Mr. Salaman's, has a nice, well-regulated voice, and sings like an artist. She was, however, too nervous on Monday night to do herself justice. Mr. Theodore Distin acquitted himself in the performance of

the antiquated music entrusted to him, most creditably. He gave the bacchanalian song with much breadth and vigour, and displayed no small amount of comic feeling in Pergolesi's duet, which, by the way, was loudly encored.

The lecture was listened to throughout with great attention by a crowded audience, and received with hearty applause.

MR. OTTLEY'S LECTURES ON PAINTING.

THE fourth and last lecture of the series was delivered on Wednesday, and embraced the Spanish, French, and English schools. The various styles of the three countries afforded the lecturer abundant room for speculation, of which he did not fail to make the best use. Mr. Ottley never departs from the sensible and plain in his remarks, and this is one of the secrets of his success with mixed audiences. His discourse is not arrayed "in foolscap uniform, turned up with ink;" what he says is expressed clearly, and carries conviction with it; he never attempts the modern æsthetic mode of enunciating opinions, and exhibits his decided hostility to pretence by the severity of his strictures on the dogmas of the eclectic school. The observations on the Spanish and French schools are replete with interest, and are, to our thinking, as true as the "Tenth of Juvenal." Many, however, we have no doubt, will entertain an entirely opposite view of both schools, more especially that of the French, the faults of which, while allowing its full merits, Mr. Ottley does not hesitate to expose manfully. That part of the lecture devoted to a retrospect of art-culture in England and to observations on the Royal Academy, will be hailed by some with delight, and by others be considered unnecessarily severe. Mr. Ottley has no regard for idols, nor does he yield himself blindly to preconceived opinions, and follow the adoration of the mob. He sees with his own eyes, thinks with his own brains, and pronounces with his own tongue. What he utters he has well weighed, and his discourse in every phrase bears the impress of thought and consideration. Many may be found who will differ in opinion from Mr. Ottley with regard to certain ideas he holds, but no one can say that his lectures do not manifest a deep and earnest love for the art of painting, and a judgment at once critical and comprehensive.

Mr. Ottley will shortly deliver a series of lectures on Engraving and Sculpture.

PARIS THEATRICALS.

At the Opera an old ballet has been revived, *La Somnambule*, which has slept without walking or waking since 1827. Madame Rosati having led it forth from the shelf of neglect for her own and the public benefit, it would seem—for the music, which is by Hérold, is said to be charming, while the nature of the principal part, requiring histrionic no less than choregraphic talent, is admirably suited to that accomplished danseuse and lively comedian. The fifth act of the *Magicienne* has been rehearsed on the stage, and those privileged to become prematurely acquainted with the music of this opera are still loud in their praises of its numerous beauties. One scene in particular is vaunted—to be sung by Bonnehée in the midst of a stirring bacchanalian scene.

At the Comédie-Française a great success has been achieved by a comedy in three acts, versified, the author of which is M. Camille Doucet. The work is of a moral cast, and the developed lesson is enforced with both elegance and wit. MM. Provost, Riquier, Brenaut, and Delannay, with the beauteous Madlle. Fix, Mesdames Dubois and Riquier, filled the principal parts; and the first representation was honoured with the presence of the emperor and empress, who led the applause with which the work of the fortunate author was greeted. *Le Puit Défendre* is the title of the comedy.

At the Opéra-Comique, a little opera is shortly forthcoming by Ernest Boulanger, called *L'Eventail*, the libretto being the work of Messrs. Michel Cassé and Barbier. The report that a legal action was pending between the management of this theatre and Madame Duprez-Vandenheuvel, is without foundation.

DOUBLE GLOUCESTER VIEW OF MOZART.

The following reply to our strictures on the article against Mozart, which was published in the *Gloucestershire Journal*, has appeared in a brother—"local"—the *Gloucester Mercury*.

"In reading the above, impartiality of judgment will not fail to induce the conclusion, that as regards the incogitancy exemplified in the green-cheese character of each lucubration, both writers have doubled on the peculiar fantasia of their prejudices rallentando, doubling their digits at the falsetto, each has summoned for execution with remarkable dexterity. The duality of opinion expressed comes in a very questionable shape, neither being in the gamut as we can see. Sliding into a common measure, each aims at a common object, playing on one string (not however Paganini fashion), on an instrument which professedly neither understand. *Gloucester Journal* labours hard to double up the shadow of that great musical genius Mozart, whilst *Musical World*, with double entendre, marrow bones and cleavers, thrums away at Double Gloucester, grinding at it fortissimo, and shaking out its decayed and grating elements. One would imagine that *Musical World* had dipped his pen in a vinegar cruet and moistened his lips with the contents thereof, instead of uncorking a bottle of sweet cider, being "something too crabbed," and no mistake. We tell the *Musical World* scribe that Gloucestershire cider is world-famed, and of it we can boast "why here's no crab and therefore look not sour." His tongue would serve as rennet to last half the dairy maids of the county for a century in the making of Double Gloucester. "Cider dregs and cheese parings," indeed! why our country porkers get fat on the provender *Musical World* turns up his nose at, and if he were fed thereon for the remainder of his life, doubtless it would improve his squeal.—*Ed. G. M.*"

The writer of the above—editor though he be (and of the *Mercury*)—should be compelled to feed on blue pill and black draught during six months. This "course" might relieve him of the bile with which his "duets" are evidently choked—the result, no doubt, of excessive indulgence in turned cider and live cheese. He might then refatten himself with the provender that confers adiposity on his "country porkers," and at which the more delicately nourished editors of the *Musical World* "turn up their noses."

ROYAL LYCEUM THEATRE.—Under the joint management of Miss Louisa Pyne and Mr. W. Harrison. Lessee, Mr. Charles Dillon. Last week but one of the opera season, which must positively terminate on the 19th instant, when the Pyne and Harrison Company proceed to fulfill their provincial engagements. In consequence of the great and continually increasing success of Balfe's new opera, it will be played every evening. On Monday, and during the week, the highly successful, new, and original opera, composed expressly for the Pyne and Harrison Company, by M. W. Balfe, entitled *THE ROSE OF CASTILLE*. Conductor, Mr. A. Mellon. To conclude with (every evening) the successful new farce, by Mr. E. Stirling, entitled *A PAIR OF PIGEONS*. Stage-Manager, Mr. E. Stirling; Assistant Acting-Manager, Mr. William Brough. Doors open at seven o'clock. Commence at half-past. The box-office is open daily, from eleven till five, under the direction of Mr. Chatterton, jun.

THEATRE ROYAL, HAYMARKET.—Under the management of Mr. Buckstone, Monday, Dec. 7, and during the week, to commence at 7, with the greatly successful, new, and original comedy in three acts, entitled *AN UNEQUAL MATCH*; written by Tom Taylor, Esq., and in which Miss Amy Sedgwick, Mrs. Buckingham White, Miss Lavine, Mrs. E. Fitzwilliam, Mr. Buckstone, Mr. Chippendale, Mr. W. Farren, Mr. Rogers, Mr. Brail, Mr. Clark and Mr. Compton will appear. After which, every evening, the new farce of *TAKE CARE OF DOWB*, in which Mr. Buckstone will appear. Concluding on Monday, Tuesday, and Wednesday with *FISH OUT OF WATER*: Sam Savoury, Mr. Compton. And on Thursday, Friday, and Saturday with the revived Spanish Ballet of *THE STAR OF ANDALUSIA*, by Fanny Wright and the Corps de Ballet.

NEW ARRANGEMENT OF PRICES.—Orchestra Stalls (which may be retained the whole of the evening, and for which there will be no charge for booking), 6s. each. *First Price*—Dress Boxes, 2s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Up. or Gallery, 6d. *Second Price*—Dress Boxes, 3s.; U. or Boxes, 2s.; Pit, 1s.; Lower Gallery, 6d. No second price to Upper Gallery. Stage-Manager, Mr. Chippendale.

GREAT NATIONAL STANDARD THEATRE,

SHOREDITCH.—Proprietor, Mr. JOHN DOUGLASS. Production of the Grand Spectacle of *AZAZEL THE PRODIGAL*, with new scenery, dresses, and appointments, and in which the celebrated Mr. JAMES ANDERSON and Miss ELIS ORTHY, and upwards of 100 artistes will appear. The entertainments to conclude with a favorite Drama.

ROYAL OLYMPIC THEATRE.—This evening, the performance will commence with *WHAT WILL THEY SAY AT BROMPTON?* After which the new comedy, *LEADING STRINGS*. To conclude with *MASANIELLO*. Commence at half-past 7.

ROYAL PRINCESS'S THEATRE.

UNDER THE MANAGEMENT OF MR. CHARLES KEAN.

MONDAY, and during the Week, will be presented Shakespeare's tragedy of *KING RICHARD THE SECOND*. King Richard the Second by Mr. C. Kean; Queen by Mrs. C. Kean. Preceded by *A CASE OF CONSCIENCE*.

THEATRE ROYAL, ADELPHI.—This evening, *MIDDY ASHORE*; after which *THE LEGEND OF THE HEADLESS MAN* to conclude with *THE DRAPERY QUESTION*; OR, *WHO'S FOR INDIA?* Commence at 7.

TO CORRESPONDENTS.

FANATICO.—Donizetti's *Lucia di Lammermoor* was first given in London in 1838, with Persiani, Rubini, and Tamburini in the cast. It had been brought out previously, during the same year, in Paris, with the same performers. It was, however, originally produced, four or five years before, at Parma, with Duprez, the French tenor, for whom Donizetti expressly composed the music of *Edgardo*, as the hero.

PHILO-BACH.—The "*Kunst der Fuge*" of John Sebastian Bach was left unfinished. The fifteenth number, a four-part fugue on three subjects, breaks off on the chord of the 6—4—3.

ALBERTUS MAXIMUS asks—"Can a Jew have a Christian name?" Yes—if his name be Christian.

THE MUSICAL WORLD.

LONDON, SATURDAY, DECEMBER 5TH, 1857.

THE approaching "grand festival," under the direction of M. Padeloup, which is to introduce the Parisians to Mendelssohn's *Elijah*, has for a long time been a theme of discussion among earnest musicians. There are earnest musicians even in Paris, although their number is few and their influence small. These naturally watch with eagerness every incident that may betoken an increasing desire on the part of their fellow-townsmen to become acquainted with whatever is lofty and poetical in the art they cherish and revere. Although it cannot be denied that Paris possesses, in many respects, greater means and appliances for the advancement of music than London; that France has what England lacks—a national opera; and that French professors of music enjoy a more enviable status in society, on the strength of their eminence as artists alone; yet, on the other hand, it must be admitted by impartial judges that the real greatness of art is far more widely appreciated among ourselves. The simple fact that Mendelssohn composed *Elijah* for England, and never wrote anything for France, of itself speaks volumes about the comparative rank of the two nations as judges and appreciators of art from a serious point of view. Then the sequel, that ten years have elapsed, during which *Elijah* has become as familiar to the English as *The Messiah* (which was also composed for us, and of which our excellent neighbours are equally ignorant, although Handel has been dead a century), while in France it is as much unknown as though it had been the work of a Japanese, tells even more strongly in favour of the "*lowrd Saxon*,"* and in disfavour of the ardent and self-satisfied inhabitant of Gaul.

However, let us be consoled. *Elijah*, it is bruited, will shortly brave the ordeal of Paris, without which no musical production and no musical producer can be said to hold a legitimate reputation. It has often been deplored that Handel should have missed that advantage, since it

* An epithet frequently applied to ourselves by our light-headed allies.

inevitably prevents him from being ranked among the "sommités" of art. The oblivion in which the vocal triumphs of Jenny Lind are buried can be easily traced to the fact that the critical priesthood of Paris have never sprinkled her with holy water. Look, too, at Mendelssohn. He would have been celebrated long since, had he paid Paris instead of London the compliment of his frequent residence. Upon him, in polite forgetfulness of bad taste, the "capital of European civilisation" is, nevertheless, inclined to bestow the same charity as upon Beethoven—only Mendelssohn must cross the bridge, "*au pas*," that leads to artistic redemption. By slow degrees the French are beginning to own (or, perhaps, beginning to see what the blindness of conceit so long withheld from them), that Mendelssohn is one of the greatest masters and most gifted men who ever made music a profession. Having failed to recognise this at the outset, they cannot, all in a breath, consistently with their dignity, and their self-esteem (which is tremendous), admit that they have committed an egregious oversight; nor that future history (true history, not French history), must, in justice, say of them, that "among civilised nations they were the last to know Mendelssohn, just as they were the last to know Mozart, and the last to know Beethoven; and that this was not so much to be wondered at since they never knew Handel at all."

But better late than never. A festival, at which Mendelssohn's *Elijah* is to be produced, has been for some time the theme of unanimous excitement in musical circles. The performance is to be under the direction of M. Padeloup. Who may be M. Padeloup, we cannot pretend to say; but we can pretend to say, and will say, that he has very small faith either in the musical appreciation of his countrymen, or in the genuine worth of the oratorio with which he is about to make them acquainted. That we are not adventuring an opinion "*en l'air*," may be gathered from the following sentence, extracted from M. P. A. Fiorentino de Rovray's last *feuilleton* in the *Moniteur Universel* :—

"Entre les deux parties du concert,* dont le programme est des plus attrayants, M. Daussoigne-Méhul se fera entendre sur le triple clavier d'Alexandre, un merveilleux instrument touché par un grand artiste. Je croirais faire injure à mes lecteurs, si j'ajoutais des mots superflus pour les engager à ne point manquer une occasion qui ne se présentera peut-être pas de longtemps."

Now we have no disrespect for the inventions of M. Alexandre; on the contrary, as we have endeavoured to show on various occasions, we esteem them highly in their place. But we put it to M. Alexandre himself, whether his new "*Triple-Clavier*" should be introduced between the parts of an oratorio!—of such an oratorio as *Elijah*, now for the first time to be presented to the French public, and which (with deference to the Parisian aristarchi), has for ten years enjoyed a classical reputation in every part of civilised Europe, France alone excepted? We are convinced that M. Alexandre—if he gives a moment's thought to the subject—will answer, "No."

The great difficulty is to reconcile the strong desire of M. Padeloup to make *Elijah* known, with an evident mistrust about the issue of his undertaking. If he believes at once in *Elijah* and in his fellow-citizens, why not do credit to both? If he believes in one, no matter which, and not in the other, why attempt to bring things together that had best be kept apart?

* That is, we presume, between the two parts of *Elijah*!

Since writing the above we have read the following in the *Revue et Gazette Musicale* :—

"Dans la première partie, la seule que le festival organisé par M. Padeloup doit faire entendre, &c."—

This makes the matter worse for every one concerned—except M. Alexandre, who has been unjustly taxed for occupying a position to which it appears, from the above, he is entitled without cavil. His new invention merely occupies a place in a miscellaneous programme similar to that allotted to the first part of *Elijah*. The "*Triple-Clavier*" and the oratorio of Mendelssohn will, for the first time, and in conjunction, appeal to the suffrages of a French tribunal!

A GOODLY list of theatres!—An ample bill of dramatic fare! Something to please gentle and simple, in whatever sense these two expressions may be taken. The lover of legitimacy whether gorgeously arrayed or modestly attired, the gaper at ghostly melodrama, the smiler at modern comedy, the roarer at broad farce, the amateur of horses and gunpowder, the susceptible of strong interest, the enjoyer of burlesque, are all handsomely provided for. At the Princess's there is *Richard II.*, newly awakened up into his old magnificence, thanks to Mr. Charles Kean, the manager, and thrilling a whole audience with his woes, thanks to Mr. Charles Kean, the actor; at the Haymarket there is Mr. Tom Taylor's *Unequal Match*, sparkling with its own lustre, and borrowing more from the talent of Miss Amy Sedgwick, together with a new farce, which if its intrinsic worth is not enormous, allows Mr. Buckstone to shake at pleasure the sides of all who behold him; at the Adelphi, the *Headless Man* being no longer allowed to pop his head into pandæmonium, goes on lengthening the period of his earthly existence, for which he ought to be exceedingly grateful to Mr. Webster and Mad. Celeste; at the Olympic the admirable burlesque of Mr. Robson in *Masaniello* comes as a welcome relish after the dulness of *Leading-strings*; at Sadler's Wells the *Clandestine Marriage* is presented in a manner that satisfies the daintiest epicure, so that eulogies of Mr. Phelps's Lord Ogleby and Mr. Williams's Canton are finding their way among West-end traffickers in theatrical gossip; at the Surrey Mr. Creswick, the "pluckiest" of actors, infuses life into the most lifeless of melodramas; at Astley's the tale of Delhi is told in an inconceivably short space of time, and with an inconceivably large quantity of gunpowder.

We uttered the ejaculation at the commencement of this article, and we made out the very instructive *catalogue raisonné* that immediately follows it, while running our eye down the list of theatrical advertisements, placed under the clock in the *Times* of Thursday last. The lyrical theatres we passed over, as having nothing to do with the chain of reflection which we intended to pursue.

A goodly list of theatres!—but surely there is something wanting. We do not mean Drury Lane, for we know that that big establishment is being scrubbed and beautified under the paternal care of Mr. E. T. Smith, and will manifest itself with a Christmas countenance when boxing-day arrives. We do not mean the National Standard, for we find that the gallant Douglass has a post of honor over the clock, and we learn by his announcement that Mr. James Anderson, in the dramatic version of *L'Enfant Prodigue*, is nightly warning

* From a well-written analysis of *Elijah*, signed "J." So that the "grand festival" is, after all, to be an ordinary concert of odds and ends, the whole to wind up with the first part of *Elijah*!

an oriental public against the perils of prodigality, thereby doubtless diminishing that vast consumption of whilks and pickled eels which is so terribly habitual among the spend-thrifts of Shoreditch.

We do mean the little theatre in the Strand—not distant from Temple Bar, and still nearer to the shop of that vendor of pleasant drinks, who glories in the name of Sainsbury—the theatre that was once made tolerably famous by the late Mr. Hammond, and afterwards rendered really important by Mr. Farren. Why has the Strand Theatre vanished, as it were, from the knowledge of the public? We do not find it named in the ordinary theatrical lists; we do not meet anybody who talks about it; the bills of the house convey no information that allows us to judge of its present artistical status. Surely it is strange, that a theatre placed in one of the grand trunk-thoroughfares of London, and at a point that seems to combine the East with the West End, should remain in full activity, without a single tradition as to its operations oozing into the midst of the regular dramatic circles. Doubtless it has a public of its own, and doubtless that public is well amused, for, whenever we walk through the Strand, we find the doors of the theatre open, and placards announcing an evening's performance. But why this isolation in the very heart of the metropolis? Something more than a provincial sort of fame ought to be gained in the vicinity of Temple Bar.

It seems to us that the Strand Theatre is a property yet to be, what the French would call, "*exploité*." Its advantages, which are great, have never been turned to account; its disadvantages, which are likewise great, have been left without counterbalance. Its advantages consist in a situation equally convenient to City clerks and the loungers of the club-houses, and in the capability of its *salle* to assume a character of drawing-room elegance. Its chief disadvantage consists in its diminutive size, and the effect of this drawback has been increased by the mistaken policy of making it a cheap house.

Opening the Strand at low prices is as absurd a proceeding as purchasing a tiny *porte-monnaie* to hold one's half-pence. The Strand should be an essentially dear house, with prices of admission sufficiently high to cover the disadvantage arising from want of space. Its narrow dimensions forbid it to become a theatre for the masses (Mr. Spurgeon himself could not draw a crowd into a tea-caddy); it should therefore be made the theatre of an opulent and expensive clique. Gallery there should be none;—the pit should be reduced into a mere fringe to the stalls, and these should be cushioned in the most luxurious manner. Indeed, in the arrangement of the entire *salle*, the most fastidious love of comfort should be consulted;—the taste of the Princess who could not endure the irritation caused by a crumpled rose-leaf, might be aptly chosen as a guiding standard. In the management of the stage, on the other hand, regard should be had to the most fastidious appetite for amusement. The company should be small, but to the highest degree select, and, in the progress of its formation, female beauty of face and figure should not be disregarded; the *mise-en-scène* should make every owner of a drawing-room shudder with envy or warm with emulation, according to the state of his finances. The pieces should be neither slow—nor vulgar—nor long—nor too moral—nor too lax. They should be such as would make the "fastest" man laugh, without calling a blush into the cheek of the most bashful of young ladies. Mammas should like the house because it was so very proper; daughters should speak of it

with spasmodic affection; and everybody, without distinction of age and sex, should call it a *bijou*.

Having imagined the Strand Theatre raised to the summit of fashion, elegance, and luxury, let us imagine an *arbitrer elegantiarum*, under whose flowery sceptre the dream might be realized and rendered permanent. We have only to write under our description: "Such would the Strand become under the management of Mr. Albert Smith."

M. JULLIEN'S CONCERTS.

THE "Mendelssohn Night," on Thursday, was an artistic triumph in every respect. No previous "classical" entertainment given by M. Jullien has obtained so genuine a "*succès d'estime*." After the very curious diatribe of Mr. Punch, the more M. Jullien does to prove that he is something superior to the estimate formed of him by our facetious contemporary—whose life is indefinitely prolonged by the hebdomadal application of a "*sanguisuga*"—the better.

The programme of the first part of the concert was entirely devoted to Mendelssohn, and comprised the following pieces:—

Symphony in A major. Duet, "O would that my love." Concerto, violin. Song, "The first violet." Concerto (No. 2), pianoforte. Finale, "Loreley."

Here was an intellectual feast for all who do not regard music from an *Albertsmithian* or a *Punch-tual* point of view. And the execution was fully worthy of the compositions. The symphony was finely performed—so finely that we may pardon certain "*rallentandi*," in the first and second movements, which, although the composer never authorised, the animated conductor thought proper to introduce. The *andante con moto* (for once not announced as "*Pilgrims' March*"), was loudly encored and repeated. The sublime and poetical finale to *Loreley* went with amazing spirit; and Mad. Rudersdorff worked hard to give the utmost expression to the solos of Leonora. Madlle. Jetty Treffz sang "The first violet" with exquisite feeling, and the lovely chamber-duet, in which she took the lower part, would have been equally acceptable had Mad. Rudersdorff not damaged its simplicity of expression by endeavouring to express too much.

M. Remenyi's reading of the *one* concerto—the worthy rival of that other *one* which Beethoven contributed to the instrument—was a mistake from first to last. The slow movement was turned into a prosaic psalm-tune, while the first *allegro* was, all "in tatters," so fragmentary and disconnected was the execution. The last movement was better, though anything but what we have been accustomed to by Ernst and Sainton. M. Remenyi would do wisely to remain constant to the *fantasia* school; he has neither tone nor style for the "classical."

One word may fairly describe Miss Arabella Goddard's performance of the enormously difficult and arduous concerto in D minor. It was magnificent from end to end, and reminded us more vividly of its lamented composer—the paragon of pianists—than anything we have heard for many a long day. The applause at the end was overwhelming. The strict attention with which the audience listened to the whole of the Mendelssohn selection, was as remarkable as the discriminative will they evinced in applauding the *best* points of the execution.

Last night the Mendelssohn selection was repeated, with the single difference that some of the *Midsummer Night's Dream* music was substituted for the *Loreley*. To-night is devoted to Mozart. Among other things, Miss Goddard is to play her first concerto in C major.

BATH.—(From a Correspondent.)—Mr. and Mrs. Paget gave a concert at the Grand Pump Room, on Saturday, the 21st ult., when they were assisted by Signor Andreoli (pianist) and Mr. H. C. Cooper (violinist). The programme contained no novel feature, except Mr. Frank Mori's song, "Who shall be fairest," sung by Mrs. Paget with great success. The *beneficiaires* displayed their usual good qualities as vocalists, to the satisfaction of the audience. The performances of Sig. Andreoli were encored, and Mr. H. C. Cooper did not escape without his accustomed share of honours.

M. JULLIEN'S BAL MASQUÉ.

THIS grand annual affair—"The Carnival of London," as a morning contemporary calls it—came off on Monday night, and was in every respect one of the most successful balls ever given under the auspices of M. Jullien. The decorations were of the most novel and *recherché* kind, being furnished by MM. Chabot, of Stuttgardt, who were engaged expressly to embellish the theatre. They consisted of an overlaying, on the façades of the boxes and pillars, of white glazed calico ornamented with gold and silver tissue, with wreaths, garlands, and festoons of flowers disposed at intervals gracefully surmounting the whole. Extreme taste was exhibited everywhere, and the house, from the predominance of bright colours, looked gay and splendid beyond description. The raised platform in front of the orchestra was a manifest improvement, as it separated the mass of dancers, and divided the pressure consequent on so vast a crowd. Indeed the arrangements, both within and outside the theatre, were admirable in every instance. The fourteen masters of the ceremony kept the strictest order in the body of the theatre, while the staff under the all-surveying eye of Mr. Nugent was, as usual, attentive, obliging, and courteous.

The orchestra numbered one hundred and ten performers, and M. Jullien presided over them. In front was a grand array of cornet-à-pistonists, whose penetrating tones seemed necessary to convey the music to the dancers congregated behind as well as in front of the band.

The dances were selected from M. Jullien's repertory, and comprised, among others, the new "Indian Quadrille"—played several times during the evening—"Semiramide Quadrille," "Trovatore Quadrille," "Fra Diavolo Quadrille," "Pietro il Grande Quadrille," "Prima Donna Valse," "Valse Sentimentales—Nos. 1 and 2," "My Mary Anne Polka," &c., &c., &c.

Dancing commenced rather later than usual, and the attendance was somewhat scanty until towards eleven o'clock, when the visitors came hurrying in, and about midnight the crowd was immense. The spectators were not less numerous than the dancers, masked and unmasked. Every box was occupied; every seat in the balcony had its tenant; the amphitheatre and gallery were crammed. The costumes were hardly so striking and brilliant as we have seen on former occasions, and the supporters of "characters" were few and far between. Enough, however, was present to lend diversity to the scene, and, although plain evening dress was in the ascendant, the dancers were decidedly better than we remember for many years.

The greatest order prevailed up to the time we left, about three o'clock, until which time the detective force who attend on such occasions enjoyed a complete sinecure.

A second Bal Masqué, announced for Monday, the 21st instant, will wind up the season.

LITERARY AND SCIENTIFIC INSTITUTION, ST. JOHN'S WOOD.—A concert, on a scale of greater pretension than what usually takes place in the northern extremities of London, was given, on Tuesday evening, at the Assembly Rooms, Eyre Arms. The vocalists comprised Misses Louisa Vinning and Poole, Messrs. Fielding and Theodore Distin, and the Orpheus Glee Union. Miss Arabella Goddard was the instrumentalist, and Herr Ganz conductor. The room was crowded to suffocation. A more enthusiastic audience could hardly have been found, even in the districts adjoining the court of the fashionable squares. Encores were awarded to the Orpheus Glee Union in the serenade, "Oft when night has rest bestowed;" to Miss Louisa Vinning, in "Ah! fors è lui," from the *Traviata*, and "Home, sweet home;" and to Miss Arabella Goddard, in her pianoforte solo—Fumagalli's "Clarissa"—which created the greatest sensation of the evening, and for which she substituted Thalberg's "Home, sweet home," with equal success. Her performance of Mendelssohn's *Andante* and *Rondo Capriccioso*, however, was a still greater treat to the lovers of the pianoforte capable of appreciating a higher order of music. The same composer's duets—"The Greeting," and "May-bells"—sung by Misses Vinning and Poole, were among the most pleasing performances of the evening. The concert was brought to a termination with "God save the Queen."

SACRED HARMONIC SOCIETY.

THE regular season, as we have already stated, was inaugurated on Friday evening, the 27th ult., with a combined performance, comprising Haydn's Third Mass, Mendelssohn's *Lauda Sion*, and Spohr's *Last Judgment*. A programme, which included more than one work, had been tried frequently, and invariably proved attractive, as, for instance, when the *Requiem* was given with the *Lobgesang* and *Athalie* with the *Stabat Mater*. The success of the performances was so decided as to encourage their continuation. The profoundest admirers of Handel and Mendelssohn would sometimes willingly change the *Messiah* or *Elijah* for something else, and the lovers of oratorio require novelty as well as the lovers of opera. Independent, however, of all foreign considerations, the three works which opened the season are so interesting separately, and so well contrasted, that a more attractive programme could not easily be imagined. Haydn's Mass—the well-known "Imperial" has some grand things in it, witness the "Gloria in Excelsis" and the "Kyrie;" the "Lauda Sion" is a *chef-d'œuvre*, and has only one fault, its brevity; and the *Last Judgment* is Spohr's best oratorio, and the second part especially one of his most masterly compositions.

Of the execution we have nothing to record but praise. The chorus was admirable throughout, and the soloists—Messdames Rudersdorff and Lockey, Messrs. Lockey and Weiss—displayed their customary zeal and ability in all their music. The hall was crowded. Mr. Costa was received with great applause on his entrance, and was again loudly cheered on the termination of the concert.

OPENING OF THE ORGAN IN THE PARISH CHURCH, STOCKTON-ON-TEES.

(Abridged from the "Stockton and Hartlepool Mercury," Nov. 14, 1857.)

ON Sunday last, the organ of Stockton Parish Church, now completed, was brought for the first time into requisition in aid of the choral services. The sermons were preached to crowded congregations, by the Rev. B. Addison, of Colleyhurst, near Manchester. The choir had the assistance of Mr. Barraclough, from Bradford; (tenor), and Mr. Brandon, from Lichfield Cathedral (bass). The following was the order of service:—

Morning Prayer—"Te Deum" and "Jubilate," Dr. Clark Whitfield, in F; anthem, "Plead thou my cause;" quartet, "Judge me, O Lord;" chorus, "I will give thanks;" "Sanctus," Attwood, in G; 150th Psalm, *Creation*, Haydn; 100th Psalm, old version. Evening Prayer—"Cantate Domino" and "Deus Misereatur," Bayley, in F; anthem, from the *Messiah*; recit., "Comfort ye;" air, "Every valley;" choros, "And the glory of the Lord;" Handel; Hymn 233, "See the leaves," R. W. Dixon, Esq., of Seaton Carew; "Sound the loud timbrel," Arison; Dismission Hymn.

The whole service was effectively rendered. The organ, however, was the principal feature of attraction, and quite answered expectations. Mr. Jewson, whose skill as an organist has often been the subject of remark, presided, and displayed its powers to the best advantage. Collections in aid of the organ fund, taken at the two services, amounted to upwards of £40. This organ was built originally by Griffin, of London, in 1759, and thoroughly repaired, and a new bellows added to it in 1830 by Davis, of Sunderland. It is now rebuilt, in 1857, by Mr. James Nicholson, of Newcastle-upon-Tyne, and greatly enlarged and improved, with many important additions, under the superintendence of, and from a scheme by Mr. J. P. Jewson, the organist. The total cost of the re-building has been raised by voluntary subscription, mainly through the exertions of John Shelly, Esq., of Her Majesty's Customs, and will amount to between £400 and £500. The tremulants for the organ were invented and made by Mr. W. Taylerson, and by him presented to the managers of the organ fund. They are allowed to be most effective.

The following is a detailed description of the instrument. Where a name is given, the stop was presented by the gentleman indicated:—

Great Organ, 15 Stops, C to A in Alt.—*1 and *2. Double diapason, metal, with Bourdan bass, wood, 59 pipes, 16 feet; *3. Open diapason,

Mr. Nicholson, "Major," metal, 46 pipes, 8 feet; 4. Open diapason, "Minor," metal, 58 pipes, 8 feet; 5. Stopped diapason, wood, 58 pipes, 8 feet; 6. Principal, metal, 58 pipes, 4 feet; *7. Flute, Mr. Craggs, wood, 58 pipes, 4 feet; 8. Twelfth, metal, 58 pipes, 2½ feet; 9. Fifteenth, metal, 58 pipes, 2 feet; 10 and 11. Sesquialtera and cornet, metal, 208 pipes, 3 and 4 ranks; *12. Mixture, metal, 116 pipes, 2 ranks; 13. Trumpet, metal, 58 pipes, 8 feet; *14. Cornopean, Mr. Close, metal, 46 pipes, 8 feet; *15. Clarion, metal, 58 pipes, 4 feet.—Total, 938 pipes.

Swell Organ, 14 Stops, CC to A in Alt.—*1 and *2. Tenoroon, metal, with Bourdon Bass, wood, 58 pipes, 16 feet; 3. Open diapason, metal, 58 pipes, 8 feet; 4. Stopped diapason, wood, 58 pipes, 8 feet; 5. Principal, metal, 58 pipes, 4 feet; 6. Flute, metal, 58 pipes, 4 feet; 7. Cornet, metal, 174 pipes, 3 ranks; *8. Contra fagotto, metal, 46 pipes, 16 feet; *9. Horn, metal, 58 pipes, 8 feet; *10. Fifteenth, metal, 58 pipes, 2 feet; *11. Hautboy, Mr. R. Pick, metal, 46 pipes, 8 feet; 12. Trumpet, metal, 46 pipes, 8 feet; *13. Clarion, metal, 58 pipes, 4 feet; *14. Vox humana, Mr. R. T. Hall, metal, 46 pipes, 8 feet.—Total 822 pipes.

Choir Organ, 10 Stops, CC to A in Alt.—*1 and *2. Stopped diapason, with clarabella, treble, wood, 58 pipes, 8 feet; *3. Dulciana, W. C. Newby, Esq., metal, 46 pipes, 8 feet; *4. Keraulophon, Rev. F. J. James, metal, 46 pipes, 8 feet; *5. Flute harmonique, Rev. Mr. Pindar, metal, 46 pipes, 8 feet; *6. Clarionet, John Shelly, Esq., metal, 46 pipes, 8 feet; *7. Euphone, Mr. J. P. Jewson, metal, 46 pipes, 8 feet; *8. Voix Celeste, metal, 92 pipes, 8 feet; *9. Clarabella flute, wood, 39 pipes, 4 feet; *10. Bored for a gamba, or any 8 feet stop, metal, 58 pipes, 3 feet.—Total, 477 pipes.

Pedal, 5 Stops, CCC to Tenor F.—*1. Open diapason, wood, 30 pipes, 16 feet; *1. Bourdon, wood, 30 pipes, 16 feet; *3. Principal, metal, 30 pipes, 8 feet; *4. Fifteenth, metal, 30 pipes, 4 feet; *5. Trombone, wood and metal, 30 pipes, 16 feet.—Total, 150 pipes.

Accessory Stops, Movements, &c., &c.—1. Coupler, swell to great; 2. Coupler, swell to choir in octave above; 3. Coupler, choir to great; 4. Coupler, swell to pedal; 5. Coupler, great to pedal; 6. Coupler, choir to pedal; 7. Coupler, swell octave; 8. Coupler, swell sub-octave; 9. Coupler, pedal octave; 10. Stopping valve to pedal organ; 11. Sporzando pedal; 12. Tremulant to swell; 13. Tremulant to choir.

Six Composition Pedals, viz.:—Three to great organ; three to swell organ.

Summary.—Grand Organ, 15 draw stops, 938 pipes; Swell Organ, 14 draw stops, 822 pipes; Choir Organ, 10 draw stops, 477 pipes; Pedal Organ, 5 draw stops, 150 pipes; Copulas, etc., 13 draw stops; Composition Pedals, 6.—Total, 57 draw stops, 2,387 pipes.

Those stops marked (*) are all new, and the whole of the old stops in the swell have been carried down two octaves lower, in addition to the extra notes at the top from D to A in alt.

CHATHAM.—(From a correspondent.)—The most successful entertainment ever given in this town was Herr Kappey's concert, on Friday evening, the 27th ult. The lecture hall was crowded to the doors, some two or three hundred persons being refused admittance to the body of the hall. Herr Kappey engaged for the occasion the following popular artists: Miss Louisa Vinning, Miss Lascelles, Mr. Frank Bodda, Miss Arabella Goddard, and Mr. George Case. In addition to these attractive names there was the band of the Royal Marines, which performed a long selection of Irish airs (thirty-two in fifteen minutes) and a concert orchestra, which undertook the overtures to *Italiana* and *Prometheus*. Miss Louisa Vinning's most successful displays were "Tacea la notte" and "The rustic gate," in both of which she was warmly encored. Miss Lascelles met with similar success in a new ballad by Langton Williams (the title of which is too long for publication); and in Meyerbeer's aria, "Nobil donna," she was applauded with enthusiasm. Much favour was also bestowed upon some semi-comic songs by Mr. Frank Bodda, who also successfully assisted Miss Vinning in a duet from *Il Trovatore*. Miss Arabella Goddard, having never before appeared at Chatham, was an object of general interest. She was rapturously encored in Liszt's illustrations of *Le Prophète*, in place of which she favoured the company with Thalberg's new and graceful treatment of the popular melody "Home, sweet home." Miss Goddard's second appearance on the platform was no less successful. She played a transcription of the quintet in *I Puritani*, by Fumagalli (published under the title of "Clarisse"), and was again encored. This time she declined the compliment.

Considerable enthusiasm was still reserved for Mr. George Case, whose concertina solos were heartily applauded and peremptorily encored. Herr Kappey also fully shared the favour of his patrons in his very clever performances on the clarionet, of which he is a perfect master. The concert terminated with "God save the Queen."

PERSHORE.—A concert in aid of funds for liquidating the debt due for the new organ in the parish church, Flyford, was recently given at the Temperance Hall, and was fully attended. The principal artists accorded their services gratuitously. Among them were Miss Gilbert, the Masters Caldicott, Messrs. Berkeley, Topham, Langdon, and Brookes, with Mr. Jabez Jones as conductor.

BROMSGROVE.—Mr. Nicholson, of Worcester, is building a new organ, intended to be erected in the parish church, ready for the opening after the restoration, which, according to the contract, will be in June next. The plan of the new instrument (the arrangement of which has been left to the builder and the organist, Mr. J. B. Tirbutt) is as follows:—Three rows of keys, all from C C to G, fifty-six notes, and separate pedal organ. The great organ will have—1, open diapason (metal) large scale; 2, small open diapason; 3, stop diapason, bass; 4, clarabella treble; 5, wald flute; 6, principal; 7, twelfth; 8, fifteenth; 9, mixture; three ranks, and preparation for trumpet. The choir organ: 1, open diapason; 2, dulciana; 3, viol di Gamba; 4, stop diapason, bass; 5, stop diapason, treble (metal); 6, dulcet; 7, harmonic flute; 8, cremona. Swell organ: 1, bourdon bass, 16 feet; 2, double dulciana; 3, open diapason; 4, stop diapason; 5, principal; 6, flute; 7, piccolo; 8, doublette; 9, cornopean; 10, oboe. Pedal organ, C C to F, thirty pedals: 1, double open diapason, 16 feet; 2, bourdon, 16 feet; 3, principal, 8 feet, and preparation for a 16-foot reed. Total number of stops, thirty. Six couplers for the connecting of the manuals with each other and with the pedals; three composition pedals to great organ; two ditto to swell, and three concussion valves. For the metal pipes the best spotted metal is to be used throughout.

PORTSEA.—A concert for the benefit of the "Wives and Children of the Soldiers resident in this borough, whose husbands have gone to India"—we quote verbatim from the bills—took place at St. George's Hall, on Tuesday, the 24th ult., under the patronage of Major-General the Honourable Sir J. Yorke Scarlett, Admiral Sir George Seymour, Sir J. D. H. Elphinstone, M.P., the Right Hon. Sir F. T. Baring, M.P., and the Mayor, C. Smithers, Esq. The vocalists were Mr. and Mrs. Paget and Mr. Pillow, the solo instrumental performances being restricted to Mr. T. E. Bell, a local amateur. An orchestra, composed of professionals and non-professionals, lent their aid. The attendance was more brilliant and fashionable than numerous, a circumstance to be lamented considering the object for which the concert was got up. The performances which elicited the greatest applause were Mendelssohn's song, "I am a roamer," and Mozart's "Non più andrai," both sung by Mr. Paget, Hatton's ballad, "Our loved, our brave," given with great expression and feeling by Mrs. Paget, and the war-song, "Havelock to his Warrior Band," most vigorously declaimed by Mr. Paget. Nor should the solo on the concertina of Staff-Sergeant Major O'Neill be forgotten, which, considering he is an amateur merely, was highly creditable to his taste and industry. Sergeant O'Neill, by the way, was the originator of the concert.

BOLTON.—Mr. Staton gave an evening concert at the Temperance Hall, on the 19th of November, which was attended by a fashionable and crowded audience. The artistes engaged were the Misses McAlpine, Mr. Suchet Champion, and Mr. Delavante, with Mr. T. C. Taylor (cornet), and a full band and chorus. The concert opened with the overture to *Sargino*. Miss McAlpine sang Weber's scena, "Softly sighs;" Mr. S. Champion was encored in "My pretty Jane;" Miss Margaret McAlpine sang a new Scotch song, "The standard on the braes o' Mar," which was loudly encored, when she gave "Bonnie Dundee." Mr. Delavante sang a MS. song, called "Old England for ever;" he sang, likewise, "Katty Machree," which was re-demanded. The concert terminated with Bishop's overture to *Montrose*.

MANCHESTER.—At the Gentlemen's Concerts on Thursday, the 26th ult., the following was the programme:—

PART FIRST.—Overture, in D (first time), Goltermann; aria, "Ah fors' è lui," Miss Louisa Vinning, Verdi; choral quartets, Mendelssohn; concerto in E flat (piano), Mr. Charles Hallé, Mozart; romanza, "Una Vergine" (La Favorita), Signor Alessandro di Sainti-Gibeau, Donizetti; chorus glees, Bishop.

PART SECOND.—Symphony in A major, Mendelssohn; cantata "May Day," Macfarren; solos (pianoforte), Mr. Charles Hallé; recit. ed aria, "Dove sono," Miss Vinning, Mozart; glee, "Vengeance we swear," Bishop.

Mozart's pianoforte concerto in E flat was heard for the first time in Manchester. It was admirably played by Mr. Hallé, who, at the close of his performance, was greeted with prolonged applause. The symphony in A major of Mendelssohn is familiar to all amateurs. The band performed it with great spirit. Miss Louisa Vinning was the *prima donna*. The triumph of the young and charming English vocalist was the song "Beautiful May," in Macfarren's cantata, "May Day." Nothing could be more genial and spontaneous than her execution of this beautiful song, which made an unmistakable sensation. Mendelssohn's "It is decreed," and "Oh hills, oh vales of pleasure," we have heard better executed; nor were Bishop's dramatic chorus glees, "Now by day's retiring lamp" and "Vengeance we swear" so telling as could have been wished. The romanza from *La Favorita*, sung by Signor Alessandro di Sainti-Gibeau, was the least effective performance of the evening; neither the quality of voice nor the style impressed us favourably. The room was well filled.

BARNARD CASTLE.—The Rev. Canon Dugard, M.A., lately delivered a Lecture on Handel's *Messiah*, in the National School-room, Barnard Castle. The rev. lecturer commenced with a biographical sketch of the great composer, describing Handel's early difficulties in the pursuit of his art, his settlement in England, his ultimate triumph over opposition in this country, and the popularity which has ever since attended his works. He then dwelt on the many beautiful passages the oratorio contained, and said he believed that musical compositions of this sort were adapted to serve a high moral purpose. The lecture was illustrated by choruses, &c., by the members of our Sacred Harmonic Society. The spacious apartment was crowded, and the audience comprised many of the principal families of the town and neighbourhood. At the conclusion, a vote of thanks to the rev. lecturer was unanimously carried.

TODMORDEN.—The members of the Musical Union gave a concert on Monday, the 23rd ult., in the Odd Fellow's Hall. The vocalists were Miss Law, Miss H. Walker, Messrs. J. and R. Lord, Crossley, Sutcliffe, and Chadwick. Solos, glees, and choruses were sung, and the band played Boieldieu's overture to the *Dameblanche*. Mr. A. Barron was the leader, and Mr. T. Law conductor.

MATRIMONY AND MUSIC.—In one of our western villages are two rival bands of musicians, which, for a length of time, have "kicked up no small din" by what is called "practising." Lately one of the players belonging to the older of the two bands, it would appear, got married, and thus for several weeks deserted his musical companions to spend the honeymoon, when he again resumed his opheleide, and by way of making up for lost time, stayed at home two days to practice. His wife, who was almost distracted by the horrid noise, and thinking it would be more to his credit to be at work, remonstrated with him, but to no use. He told her to mind her own business, for he loved his opheleide as well, if not better, than he loved her. This provoked the young wife so much that she was determined to be revenged; and, on Saturday night, on our would-be musician getting into his four-poster, he found a *very cold bed-fellow* in the shape of the opheleide, which his wife had managed to put there to test his love, and to see if he really did like the opheleide better than her. It, however, turned out that the wife gained the day, as the opheleide was disposed of by private contract on the following morning.—*Leeds Intelligencer*.

STRAND THEATRE.—A smart little farce was played at this theatre during the past week, the subject being the recently debated, and now settled question, which certain *savans* have raised regarding the words "telegram" and "telegrapheme." The piece is written by Mr. John V. Bridgeman, and is called *A Telegram*.

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	£ s. d.	£ s. d.	£ s. d.
1820.....	323 16 0	114 5 0	1638 1 0
1825.....	382 14 0	108 14 0	1496 8 0
1830.....	241 12 0	93 2 0	1334 14 0
1835.....	185 3 0	88 17 0	1274 0 0
1840.....	128 15 0	84 13 0	1213 8 0
1845.....	65 15 0	79 18 0	1145 13 0
1850.....	10 0 0	75 13 0	1085 15 0
1855.....	—	15 0 0	1015 0 0

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